

WASHINGTON, D. C. SUNDAY, APRIL 30, 1922.

THE FIRST DRAMAS OF MAY APPEAR BEFORE THE FOOTLIGHTS

Garrick to Offer Another Week of Its Opening Play

"The Boomerang" to Be Held Over—"Nice People" Comes To the National.

THE tremendous popularity achieved by the Garrick players last week in their presentation of the Belasco success, "The Boomerang," has resulted in the decision to hold this play over for a second week, beginning tomorrow night. The National, however, offers an interesting view of the "fapper" in the presentation of Rachel Crothers' play, "Nice People," while Polli's offers, allegedly for the last time, the Richard Walton Tully classic, "The Bird of Paradise." This play, however, will delay its opening until Tuesday night, owing to the appearance for one performance only, tomorrow night, of the Mask and Wig Club of the University of Pennsylvania.

NATIONAL—Sam H. Harris' production of "Nice People," the comedy by Rachel Crothers, starring Francine Larrimore, will open a week's engagement at the National Theater tomorrow evening direct from two seasons in New York and Chicago. "Nice People," though a sprightly comedy, concerns itself with the lax manners and the flouting of propriety by young people of modern society. Her "Teddy" Gloucester, played by Miss Larrimore, is a high-spirited, spoiled, self-willed daughter of wealth whose reckless philandering mirrors the social unrest of the present generation. In the cast are Robert Ames, Merle Maddern, Helen Crane, Gordon Alexander, Hugh Huntley, Martin Alsop, Guy Milham, Edwin Hensley and Charles Gibney.

POLLI'S—"The Bird of Paradise," one of the lasting favorites of the stage, will play its final engagement at Polli's, opening Tuesday evening. The story concerns a Hawaiian princess, who falls in love with an American, who marries her. He loses self-respect, but is discovered by American friends. Back in society he discovers he does not love his brown princess. She is put to death by the natives. Ann Reader plays Luana. In the cast are Herbert Charles, Frederick Forrester, Allen Mahar, Rose Walton, James L. Applebee, Frank L. Cooley and Douglas Cosgrove.

GARRICK—The approval that greeted the presentation by the Garrick Players last week of the Belasco comedy success, "The Boomerang," has resulted in the decision to present this offering for a second week at the F street playhouse, beginning tomorrow night. Wanda Lyon, already established as a stock favorite, will be seen in the role of Virginia Kelva, a characterization which gives her the fullest opportunity to reveal a wealth of personal charm and talent. Sidney Mason, Garry McGarry, Frank DuFrane, Ada Meade, Mrs. Charles B. Hanford, Sara Farrar, Gerald Oliver Smith, Edwin Trusheim, George H. Trader and Dorothy McGrew all have roles. Wanda Lyon and Sidney Mason will hold a reception on the stage of the theater after the Thursday matinee.

KEITH'S, the Cosmos and the Strand continue to carry on the vaudeville banner which shows no signs of tarnished brilliance even this late in the season. Gertrude Hoffman and her American Ballet will be the bright particular feature at B. F. Keith's for the week, though the Cosmos and the Strand present bills of high standard. The Cosmos offers the musical number, "The Love Nest," while the Strand's chief selection is the song-and-dance extravaganza, "Around the Clock."

B. F. KEITH'S—Gertrude Hoffman and her American Ballet and Leon Barthe will be the headliners at Keith's, beginning tomorrow. In "Shyness the Captive," Miss Hoffman is credited with having reached the apex of her stage career. It is in fifteen episodes and pictures a love romance of the Far East. Added attractions will be D'Amore Franklyn and Douglas Charles, assisted by Ethel Truesdale, in "A Vaudeville Surprise"; "The Come-Backs" in minstrelsy; Joe Browning in "A Timely Sermon"; Herschel Henlere, pianist, in "Piano-flage"; Kay Laurell and company in a jolly comedietta, "The Naughty Wife"; Frank Browne, "Knight of the Hammer"; Kane and Grant, and the regular house features.

COSMOS—Two headliners will top the Cosmos Theater bill this week, beginning tomorrow afternoon. They are Billy Brendel's musical comedietta, "The Love Nest," featuring Jack West, Clyde Kerr and Margaret Cameron, and the Pauline Fielding Players in "The Rose of Virginia." Other acts will include Margaret Farrell in song studies; Lane and Freeman in comedy with songs; Brosius and Brown, "Brainless Wonders"; Davis and McCoy in "Chase Me"; Marie Prevost in "A Dangerous Little Demon"; "The Piper," a Fox Sunshine picture; the Urban Movie Chats and the International News.

STRAND—At the Strand, beginning today, the vaudeville portion of the bill is headed by Victor Hyde's timely and versatile musical, scenic, song and dance extravaganza, "Around the Clock." Others on the bill are Russell and Hayes in "Let's Sing"; Jack Reddy in "Character Studies from Life"; Carl and Inez in their refreshing comedy originality, "A Doorstep Romeo"; Fred Grey, assisted by Jean Carpenter, in the musical festival, "The New Bell-Boy"; Rex Resch's production of his great Alaskan railroad story, "The Iron Trail," featuring Wyndham Standing, Thurston Hall, Reginald Denny, Alma Tell, Harlan Knight, Betty Carpenter and Lee Boggs.



NEW YORK PLAYS By Walter F. Eberhardt.

NEW YORK, April 29.—Actually coming, "Partners Again." "The Hairy Ape," which graduated to Broadway from the Neighborhood House last week, is a psychological study, misnamed comedy. Because a pert miss with a hobby for slumming discovers him cursing and sweating in the stockhole of a liner and calls him "The Hairy Ape." "Tank" realizes he "doesn't belong." And the succeeding scenes show he doesn't belong on Fifth avenue, in the stockhole, with the I. W. W.'s or with the gorilla at the zoo. Coming from Eugene O'Neill's pen, "The Hairy Ape" has excited as much interest as "The Emperor Jones." "The Shadow"—Six months after Jacob Waycott has disappeared his body is discovered, circumstantial evidence pointing to his heir and nephew, Elias. The latter was in love with Hester, since married to Phillip Blanchard. Phillip confesses to the deed, but persuades Elias for the love he bore Hester, to stand trial. When the unexpected verdict of "Guilty" is returned, Phillip prepares to confess by suicide; but at the last moment word is brought that Elias has killed himself. At Hester's urging, Phillip decides the sacrifice shall not be in vain and decides to live on. This plot, Eden Phillips, which brings Helen MacKellar back, prompts Heywood Brown to say that the play has "fashes of distinction." The New York Telegram calls it a "Hawthorne-like study of the expiation of sin," while Burns Macfie, while lauding the "good acting," deprecates the "forced happy ending."

MERLE MADDERN FINALLY EVADES "VAMPIRE" FATE

It was a happy turn in the professional affairs of Miss Merle Maddern that cast her for the role of the reforming aunt in "Nice People," which will be seen this week at the National. Miss Maddern has devoted much of her career to portraying the type of woman who wrecks and ruins, who invites disaster rather than attempts to prevent it. Season after season she was chosen for vampire roles. She became mistress of every trick of the stage adventuress. Her nightly tasks consisted of breaking from one to a half-dozen hearts, in blasting marital happiness and in turning men's souls to destruction, as they say in the movies. Producers were aware of her conviction that no happy homes could be successfully demolished until Miss Maddern had been placed in charge of the job. Her plea that she wanted to be a "good woman" went unheeded in managerial offices. And then, just as she was on the point of rebellion, just as she vowed she was forever through with "vamping," Rachel Crothers selected her as the ideal actress to direct Francine Larrimore's feet in the straight and narrow path in "Nice People." Oddly enough, the very attributes that condemned Miss Maddern to vampire characters were responsible for her selection as a peacemaker. "The traditional conception of an adventuress is a woman who is tall, slender and dark," says Miss Crothers. "As Miss Maddern is a living answer to this description she became a victim of precedent. It is my observation that the unscrupulous woman is more frequently of the blond, ink-blot type, and it was this that guided me in casting Miss Maddern for her present role."

IN THE EDITOR'S LETTER-BOX

A Native Son Speaks.

The Dramatic Editor of The Herald has a finely-pointed pen, one that he wields with no inconsiderable courage and that usually has the backing of sane judgment. When he sticks to his business he has few equals along the Atlantic seaboard. But his business is not that of taking gratuitous flings at public officials who are striving to do their duty, nor at cities that have fair names. When he ventures to assert that "Arbuckle, of course, has been shamelessly maltreated by the authorities in San Francisco, who, finding themselves unable to convict of murder, set themselves to the business of ruining him financially," he departs from the field of legitimate dramatic criticism and ventures into a realm he has no right to invade. When he speaks of "those who still hanker for the flesh pots of Frisco and Hollywood," he leaves an implication that is not only unwarranted but unjust.

As a citizen of San Francisco, and I may tell you it is no mean feat, whether weighed artistically or morally, I feel the hot blood mount to my cheeks at these gibes. I am not unfamiliar with my native town. As hotel reporter for one of its dailies I spent several years on the beat that includes the St. Francis Hotel. On more than one occasion I have interviewed Mr. Arbuckle there. I can say for the management of that hostelry that it strives, with an effort second to none in this country, to sustain a reputation for that establishment and for that city that no such affair as the one in which Mr. Arbuckle was involved, however unfortunate it could break a lance with the critic, did space permit and were controversy desirable, over the policy which prompted District Attorney Brady to take

The Herald will be pleased to publish on this page letters from readers concerning the theater. Communications should be typewritten if possible and should not exceed 300 words. Stamps must accompany requests for return of manuscripts, and anonymous letters will not be considered.

his action in this case, even had I no other grounds to argue on than that of the deterrent effect it might have. San Francisco is not called "Frisco" by people who, as former President Taft put it, "know how." It is only those foreign to the spirit of that city who designate it by the ill-sounding abbreviation. I write these things somewhat in anger, but more in sorrow. The lead of last Sunday's page almost spoiled for me the thoroughly enjoyable paragraphs about Olga Petrova and Fred Stone. I have such high regard for The Herald's criticisms that not a little of the zest of attending a first night has been to contrast my impressions with those he pens in my morning paper. I breathe a fervent prayer that he may win, in this respect at least, no more.

DANIEL E. DORAN.

Film America First!

I see by an evening paper that Griffith is to film Wells' "History of the World." It would appear as though Mr. Griffith were determined to support the contentions of Mr. Dorsey that Griffith is THE film historian. While this statement cannot be very well disputed, I am continually filled with wonder why Griffith continues to evade the logical course of his destiny—the portrayal of America and the forces that guide it—to chase such momentary and pretentious will-o'-the-wisps as a history of the world. Particularly when his last attempt in "Intolerance" is supposed to have been so costly. Film America first, is my suggestion.

HARRY J. SINCLARE.

Current Amusements At a Glance.

GARRICK—The Garrick Players in "The Boomerang." NATIONAL—"Nice People." POLLI'S—Mask and Wig Club (Monday night only). POLLI'S—"The Bird of Paradise" (beginning Tuesday). B. F. KEITH'S—Vaudeville. COSMOS—Vaudeville and pictures. STRAND—Vaudeville and pictures. COLUMBIA—"Bought and Paid For." RIALTO—"The Green Temptation." METROPOLITAN—Charles Ray and Buster Keaton. PALACE—Viola Dana in "Glass Houses." CRANDALL'S—Norma Tal-madge in "The Moth."

The Lure of the Bard.

It may be that modern actors have lost the art of reading Shakespeare from the stage or it may be due to the fact that much of Shakespeare's phraseology is no longer familiar enough to be followed attentively by ear, so to speak. Whatever the reason, I am one of those lovers of Shakespeare who is about to give up further attempts to enjoy the bard from behind the footlights.

Every little while I like to take down my old, worn but faithful volume of Shakespeare. I bought it as a girl of 16 and that's been more years than I care to remember and read a page from "The Tempest" or a scene from "Cymbeline" or perhaps the dagger-scene from "Macbeth." I discovered that most of the phraseology is too unfamiliar for close and rapid following on the stage. Of course, my confession of long-lost youth may lead you to believe that the fault lies in a possible deafness on my part and not in the unfamiliarity of the Shakespeare lines. I assure you that my hearing is still remarkably good, so it cannot be laid to the score. It occurred to me that you might have some thoughts on this line that would prove of interest to many of us who have the Herald habit.

AMANDA C. KESSLER.

More About "Fatty."

I have just finished reading your article on the Hays-Arbuckle affair and I must say that I am completely disappointed and disgusted to find a man in your position patting Hays on the back for kicking a man who's already down. Mr. Hays may succeed in scaring the other movie actors to death by crucifying Arbuckle, but it doesn't seem to me an altogether auspicious beginning for a man in Hays' position to make Mr. Arbuckle can possibly wriggle out of the straitjacket that Hays is trying to put him in. I'll guarantee to patronize his films and I'll also undertake to take three other members of my family. That's what I think of Arbuckle's so-called "trial" and the extremely gallant (?) effort of Mr. Hays to use him to purify the movies.

ANTI-REFORMER.

Students Plan Play.

The Mask and Bauble Club of Georgetown University will present Shakespeare's "Julius Caesar" on Friday, May 5, at the Gonzaga Theater. Since its revival three years ago the club has made a special study of all of Shakespeare's plays and this year's production, under the able direction of Charles B. Hanford, noted Shakespearean actor, is to be not only a true interpretation of the spirit of the play but also most accurate as regards the costumes and armaments of the time.

N. C. Longfellow, who for the last six months has been supervisor at the Strand Theater, was appointed assistant house manager of the Ninth street theater last week by General Manager Allen T. Sparrow. Longfellow will assist Harry Gray, present house manager.

MUSIC—LECTURES

Three young artists—Winston Wilkinson, violinist; Estelle Hughes, soprano, and Marie Maloney, pianist, have been engaged as soloists for the third and final concert of the Rubenstein Club series, to be given at the New Masonic Auditorium Tuesday evening at 8:30 o'clock. Mr. Wilkinson first attracted wide attention by winning the contest of the National Federation of Music Clubs, and later represented the entire South at the convention in Los Angeles. Miss Hughes came into prominence when she won the Stokowski medal. Miss Maloney has won the plaudits of the critics on innumerable occasions by her work at the piano.

Music will be used as first aid to the wounded when two grand concerts at the National on May 2 and May 5, at 4:30 o'clock will be given under the auspices of the Soldiers' Institute to aid the summer outing fund for wounded and disabled veterans of the world war. The concert will be given by radio to the soldiers in the hospitals. Distinguished artists of four nations have donated their talent for the cause and all the boxes have been sold. Tickets are now on sale at Mrs. Wilson Greene's Concert Bureau. The artists are the brilliant new American grand opera soprano, Patricia Ryan of New York; Willem van den Andel, "the poet of the piano," from The Hague; Samuel Furedi, Hungarian cellist; Elia Louise Ranser, Polish violinist.

Sir Arthur Conan Doyle, the distinguished English author and psychic investigator, who at the National Theater Friday afternoon will lecture on "The Mind and the Wonders of Things Invisible in a Lecture Entitled 'The Proofs of Immortality,'" is to return to that theater this evening at 8:15 o'clock and besides advancing further arguments in support of his belief, will exhibit by means of the stereopticon photographs which he claims are convincing proof of spirit phenomena. The photographs are said to be the most valuable of their kind in existence. The lecture, which will be entitled "Recent Psychic Evidence," will be given under the management of T. Arthur Smith, Inc.

STOCK EXPERIENCE VITAL TO PLAYER, SAYS MRS. HANFORD

You may take it from an actress of thirty-five years' continuous experience behind the footlights that the uplift of the American stage in an acting way must come from the development of the stock company. Mrs. Charles B. Hanford, character woman of the Garrick Players, ventures this frank opinion and it is based upon a wealth of experience gained in every branch of the profession. "The young man or woman who has an ambition to succeed in legitimate drama will find an apprenticeship with the stock organization, his or her most valuable schooling," she says. "True, it is hard work. It is exacting. There are other easier and more attractive ways to secure a congenial role, but there is no other single way that I know of wherein practical experience can be acquired in such a thorough manner as in two or three full seasons with a competent stock organization."

"Go Easy, Mabel" opens in New York at the Longacre in about two weeks.

The Mystery Wave Is Already Rising In the Playhouse

"The Charlatan" Only One of Six Thrillers Ready for Summer Broadway Runs.

By EARLE DORSEY.

HEAVILY inspired, some few weeks back, by Adolph Klauber's transparent effort to capitalize the vogue of thrill-chasers like "The Cat and the Canary" and "The Bat," I yielded to some inner urge and freely predicted a flood of mystery drama as an outstanding element in the theater next fall and winter. Although smugly satisfied that the vogue for mystery drama in 1922-23 would rival the farce carnival of 1918-19-20 it never occurred to me for an instant that the theater would get into quantity production on this mystery stuff as early as the current month of April. At most the crest of the wave was not expected before next December.

This idea was all wrong. There are no less than five new mystery plays either current on Broadway or about to become current. To this number may now be added another mystery that Fred Jackson is grooming with the Smith stock players at the Garrick.

Klauber's production of "The Charlatan" and another tingler, "The Night Call," were booked for openings in New York during the past week. Almost concurrently Atlantic City was shown another called "Whispering Wires." A fourth, "On the Stairs," is already headed toward Manhattan, while a fifth, "In the Dark," is said to be in rehearsal.

At the present wave of progress on mystery drama it seems likely that every manager between Herald Square and Columbus Circle will soon have a mystery drama blooming on his front doorstep with more in the hothouse for the Christmas trade. By that time the better part of New York will probably be talking in whispers and afraid to turn off the light in the hall.

The New York stage should begin shedding into the provinces the least hardy specimens of this type of drama by January 1. Under such circumstances the tendency will probably not become apparent in these parts before the late winter and spring, but by that time one can prepare for just one darned mystery after another.

ALL of which naturally brings to mind the atrocious failure of this department several months back to adduce any plausible reason for the intense popularity of plays like "The Bat." During the time the Hopwood-Rinehart thriller was cavorting at capacity for a two weeks' engagement at Polli's not only the entire local populace was besieging the box office for \$2 seats, but roads leading into town from all directions were clogged with a "Bat" bound traffic that wore ruts in the macadam. This tremendous and single-minded determination to see "The Bat" or bust was a phenomena so startling and unusual that all hands leaped to the task of isolating the motive behind the movement. No real answer was forthcoming at the time and the question has since remained a riddle. Some answer, however, must be given, so the following is respectfully submitted to account for the popularity of mystery plays: The average theatergoer seems largely unable to properly grasp the nuances of character drama. The finely-drawn force of characterization usually transcends his own understanding simply because it transcends his experience. A play like "The Bat," however, is sheerly a succession of incident and episode without any psychic complications of character. It affords a marching procession of incidents, all of a presumably high-toned quality, no one of which transcends in the slightest the spectator's limited imaginative faculty. Furthermore, such plays call for probably the lowest output of mental energy, initiative and enterprise of any species of theater product while liberally supplying on the other hand an illusion of danger, mystery and suspense.

In brief it is the appeal of Sherlock Holmes and Nick Carter versus the appeal of Penderesis and Lord Jim. The latter may be better literature, but the Thackerays and Conrads of stage literature will ever run a bad box office second to the Conan Doyles and Fred Deyss of the footlights.

THE fact that Fred Jackson, the playwright, is having a new mystery play of his own tried out by the Garrick Players next week should serve as an example to potential theater-writers who have despaired of any opportunity to bring forth manuscripts in acceptable fashion without prohibitive cost.

Jackson, who is quite familiar with the various evils of modernisms of the theater is providing Players with a manuscript which Jackson hopes to have produced in New York either this spring, summer or fall. His arrangement with the Garrick Players not only reacts to the advantage of both, but to the advantage of the public as well, which is thus afforded an opportunity to view in advance a play that, before another year goes by, may be heralded as one of the hits of the season.

I do not mean to predict that the Jackson play will score a box office or literary success, for I know next to nothing about the play, but Jackson is a writer of established reputation whose play has made sufficient appeal to the Garrick management to warrant the expense of production and to warrant its presentation at this crucial point in the Garrick stock season. The advantage to Jackson lies in the visualization of his play under normal theatrical conditions. Spread before the footlights he can make such additions or revisions as he sees fit and, perchance, bring it to the attention of a legitimate producer who can thus better judge of its merits than is possible in manuscript. The Garrick Players in turn are enabled to avoid the tremendous royalty costs of a new play—a burden too heavy for the popular prices of stock—while the public at the same stock prices is given the first glimpse of a potential \$2 attraction.

In this connection the production of "The Green Jade" at the Garrick during the past winter at \$2 prices was the result of a stock company success in Cleveland last summer, while George Marshall's Baltimore stock company scored a success so profound with "The Peppercorn" that Earl Carroll produced it immediately for Broadway showing.